



## Early Journal Content on JSTOR, Free to Anyone in the World

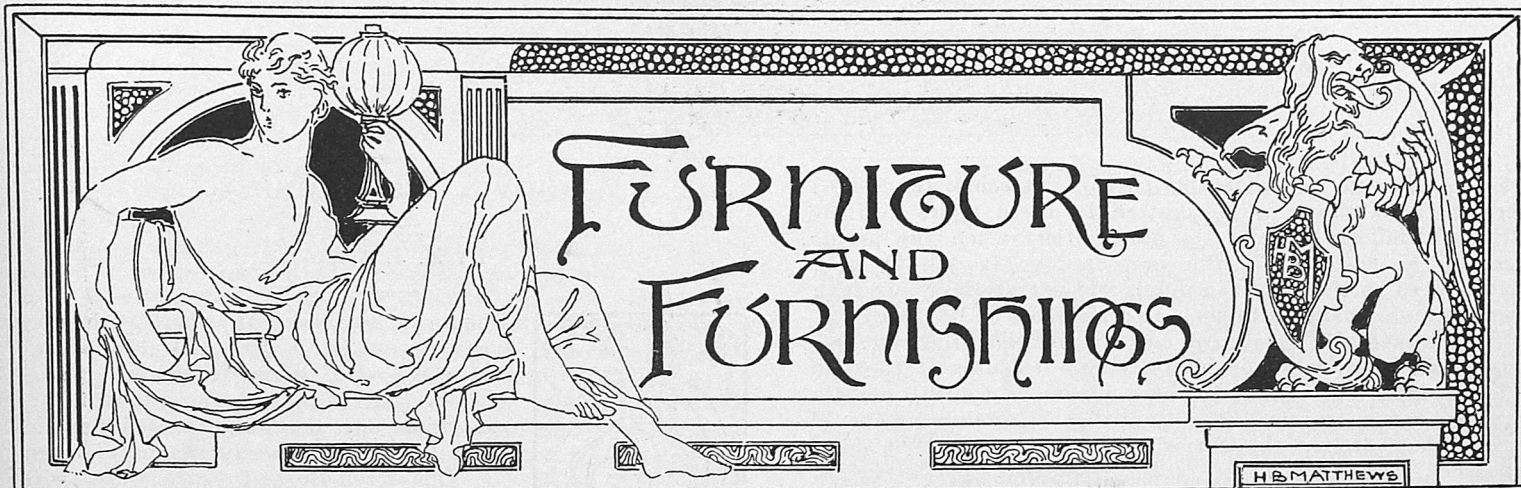
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



## FASHIONS IN FURNITURE.—LOUIS XIV. AND LOUIS XV.

BY JAMES THOMSON.



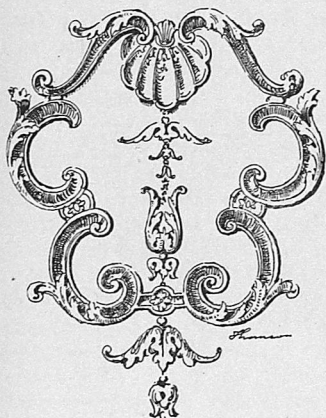
ROCCO COSTUME.

WE hear a great deal at the present time about the various styles as applied to furniture and interior adornment. The Louis Quatorze, Quinze and Seize, the Empire, Adam, Colonial, Chippendale, Sheraton, etc. To the general public, these terms mean but little. The people who can pick out one style from another is not large, and we constantly see the greatest mistakes made in naming them.

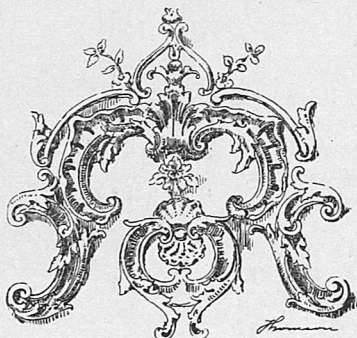
Apropos of this subject, we heard of a man who wanted to know who this old Renaissance might be he heard so much about nowadays. I presume he judged him a very prolific designer.

This lack of knowledge it will be found is not confined to the general public, but is in fact most noticeable among those of whom we should expect better things. Those in the furnishing trades are of all people the ones to whom we should naturally turn for instruction, to be "well posted" in such matters should be part of their business; and when we find, as is frequently the case, that they know less than the client, then it should be admitted a very essential part of their business has been neglected.

It is not our intention at this time to give more than a hasty sketch of the subject. We simply propose to give a few examples of the styles at present in vogue, with notes on the distinguishing characteristics of each, trusting that we may



LOUIS QUATORZE.



LOUIS QUINZE.

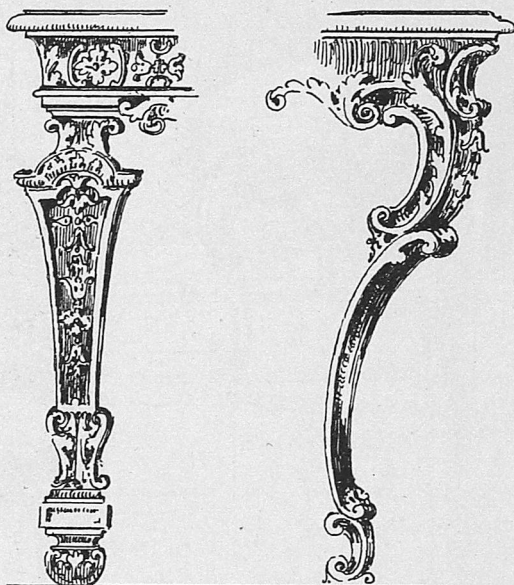
DRAWN BY JAMES THOMSON.

thereby be enabled to impart, however imperfectly, some ideas of value to the general reader.

One of the styles most in favor just now is the Louis Quinze, or fifteenth century. This style is similar to the one immediately preceding it, so we will first speak of that, which is the Louis Quatorze, more familiarly known as the Louis XIV. These two have been called the last of the historic styles. They were unique. There had been nothing like

them in the world before, and all subsequent styles have been termed mere fashions, as they were but combinations or varieties of previous styles.

Among the distinguishing characteristics of the Louis Quatorze are the scroll and the shell, a small acanthus leaf, and a shell like ornament, suggested doubtless by the Greek anthemion, but usually treated after the manner of a shell. Curved lines predominate. In late examples even the panels are formed of a series of scrolls of the S and C variety, sometimes concave and convex alternating. There are many other details, such as representations of flowers, fruit, ribbons, shields, shape, and the human face, particularly those of maids



LOUIS QUATORZE.

LOUIS QUINZE.

DRAWN BY JAMES THOMSON.

of honor. No style lends itself to the gilder's art so well as this, chiefly from the infinite play of light and shade, resulting from the ornamental formation.

All the eccentricity of the Louis Quatorze is extended and exaggerated in the Louis Quinze. It requires an expert to distinguish them at times; but, in the Quatorze, while we find symmetry sometimes avoided, in the Quinze this peculiarity has become a principle, especially is this the case when it has reached its final debasement in the Rococo, which is one of its varieties.

In the earlier examples of both periods there will be discovered much to commend. The scroll and shell ornaments, when used with discretion, are always worthy of admiration. But when they have degenerated into an infinity of meaningless detail, we should enter protest.

Some of the more restrained examples of the Louis XV. are very graceful, particularly in chair and table legs. In Fig. 2 is shown a very chaste designed chair. The sweetness of line expressed in these curves must ever find admirers regardless of the dictates of fashion. When we see the line of beauty so well exemplified we are disposed to overlook any faults of a constructional nature or otherwise.

It should be noted that these styles were the natural outgrowth of a period when the pursuit of pleasure became the business of the hour; and the costumes of the votaries of



pleasure made no inconsiderable part of the complete design; therefore any scheme of decoration in these styles in their purity will fall far short of the possibilities, when the people dress in the costumes of the present day. It will be well, therefore, to bear this fact in mind, and not attempt any such extreme, unless perhaps in such as a ballroom or boudoir.

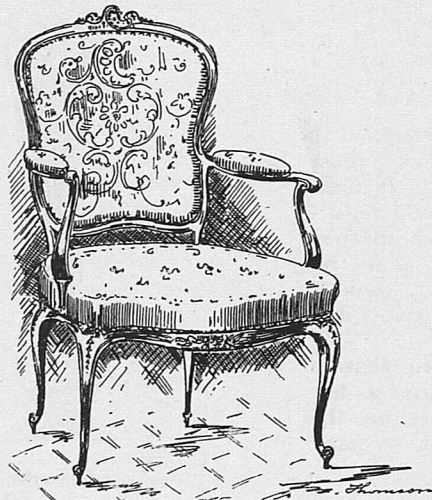
In the sketch of sideboard, which we here illustrate, we have tried to embody the characteristic features of the two styles, adapted and modified where necessary to suit modern requirements in America. The front may be straight or curved as one may desire, the curved being of course the most expensive.

### MODERN STONE CARVING.

BY JAMES THOMSON.



LOUIS QUATORZE.



LOUIS QUINZE.

the better that has taken place.

The sculptured ornament of the best buildings of the period first mentioned will be found utterly devoid of artistic qualities, feeble and flat in form, and lacking alike in that crispness and play of light and shade so essential to good carving, whether in stone or wood.

On the other hand, the carving on buildings of recent erection that may be seen in every large city, will be found to possess every quality in which the other is lacking—perfection of outline and surface modeling, crispness and vigor in execution, and show a thorough knowledge on the part of the artist, in the disposition of light and shade. Stone is here treated, not like an arbitrary substance, but as if it were plastic and could be moulded and twisted at the will of the worker.

In all recent work, it will also be noted, that instead of carefully, and at great pains, obliterating the marks of the chisel, the tool markings are retained and prove an additional charm, giving the work that fresh and crisp appearance before noted.

In papering a room it is well to remember that a room having a cold north light should be furnished in warm colors, yellow, orange, warm reds, etc., and that a dark room should be clothed in sharp, light shades. In a small room small patterns should be used. Lines running from the ceiling to the floor give the effect of height, while lines running around the room lessen the apparent height.

### NOVELTIES IN CHINA.

BY M. J. ASHTON.



Can one spend an hour anywhere with more pleasure than in a first-class china store? Let us see what the novelties are.

Oval after dinner coffees are in favor; the square ones can be purchased for one-third the price formerly asked for them.

One dozen Royal Dresden plates with open work (diamond shaped) edge for \$40. Forty-three dollars is the price of a dozen of Limoges, not as handsome as the Dresden.

Handsome pudding sets of fourteen pieces in Haviland china sell for twenty-four dollars, in Dresden for forty dollars.

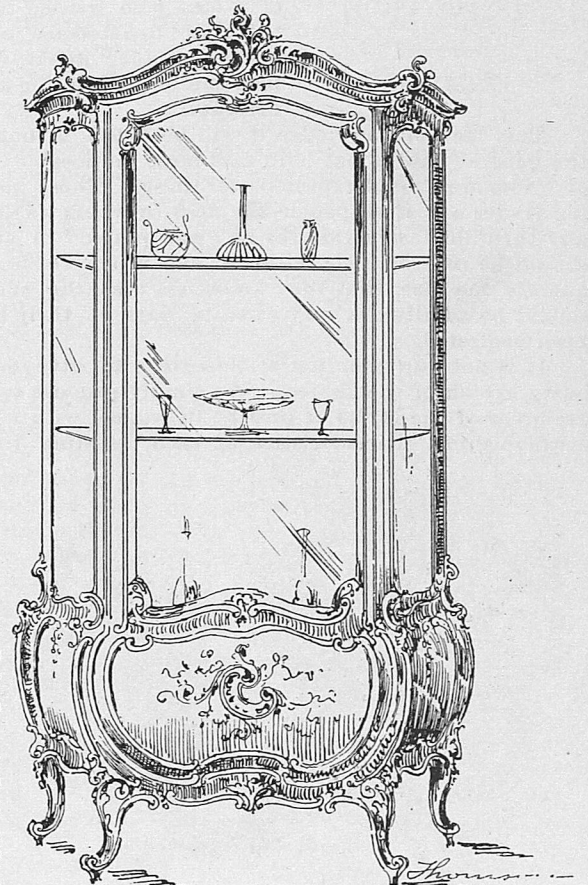
Dessert sets are seen in white porcelain with no decoration except a gold band or monogram.

Some of the individual sets, designed for invalids, are decorated with cherub faces. White china with deep blue decorations is very popular for game sets, every plate having a different design.

A fish set of Royal Worcester, consisting of fifteen pieces, sells for one hundred and thirty-five dollars.

Trays and baskets of Royal Worcester are fast taking the place of silver for olives and almonds. Bon bons are also served from china instead of silver.

The Wedgwood ware which is deep blue with figures in white is durable and pretty. Tea pots, cream jugs, cracker jars



LOUIS QUINZE CABINET. DRAWN BY JAMES THOMSON.

and salad bowls in this ware sell for ten dollars each.

Asparagus platters are seen in silver with center of china, the design being single stalks of asparagus.

A silver urn is fastened to one side of the platter for the sauce. To complete the set is a silver fork and spoon. The set sells for twenty dollars. Very pretty salad dishes in china, called the cauliflower pattern, including a fork and spoon, sell for fourteen dollars. Salad bowls for fish salad have fish designs on the outside.

The new celery dishes are in different patterns. One is seen in the shape of a boat with head and neck of a swan for the handle. Others are tray shaped in crystal and china.



# THE DECORATOR AND FURNISHER.

Trays of white china with decorations of sea shells and aquatic flowers and leaves are among the novelties for water-cress.

Showy candlesticks, pitchers, baskets, trays and jugs are shown in cream Derby ware. A novel design seen in a crockery store is a letter stamp roller; it consists of a small oblong glass dish like an open salt-cellar with a glass roller, which is placed in the dish, the ends in small grooves, so it is easily turned round and round; a little water is kept in the dish and the roller turned, which keeps it damp. When one wishes to stamp a letter apply the stamp to the roller and it is ready for use. They sell for thirty-five cents. Handsome Flemish vases sell for eighteen dollars a pair.

Mirrors for the center of dining-room tables sell from one dollar to one hundred and fifty dollars. Some of the small ones are oval shaped and only large enough for a rose bowl. A pretty size is oblong, oval at either end, twenty inches long and about eight or nine inches in width. A flower trough, consisting of three, four or five colored glass balls, open at the top and joined together so as to form a row, is often placed in the center of the oblong mirror filled with Parma violets. Some of the oblong mirrors have crystal troughs fitted to the edge, long ones at either side, and crescent shaped ones at either end. These troughs are about ten inches wide and when in use are filled with water, then with English violets or other flowers. They can be found at china stores. One handsome mirror for table decorations, seen, was helagon shaped. Many of the large mirrors have epergnes in the center.

Swans of white china in large and small designs are used for the center-piece in table decorations.

Candelabras in crystal and silver are found in beautiful designs.

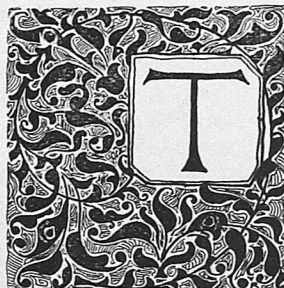
Bread and butter plates in choice ware are among the novelties. Chocolate pots for individual use are seen now.

Breakfast castors are seen with a design of a chicken and bird eggs, the latter for salt and pepper. The vinegar cruet is a basket shaped bottle.

A PARISIAN beauty belonging to the purest Faubourg St. Germain clan has just had a smoking-room furnished in her private apartments which cannot but tempt her fair visitors to become devotees of the fragrant weed. The deep low armchairs and couches are covered like the walls, with pale-green leather, embossed with silver fleur-de-lis, two great Renaissance cabinets inlaid with ivory and mother-of-pearl stand between the long, narrow windows, which are draped with curtains of cloth of silver, dating from the fifteenth century, and on the floor are black bearskins, soft and glossy, stretched over one huge satchet, filled with verbena powder, in order to combat the smell of smoke. Several tiny jade tables and Cairene stools, together with some piles of cushions in pale green silk-cloth, are scattered here and there, and the corners of this unique room are adorned with groups of feathery palms and of blossoming rhododendrons, both purple and white. Silver hanging lamps of old Italian transvoro work depend from the emblazoned ceiling, shedding a pure soft light on the "tout ensemble," and in a monumental hearth of carved porphyry, logs of violet-wood and cedar blaze cheerfully and fragrantly.

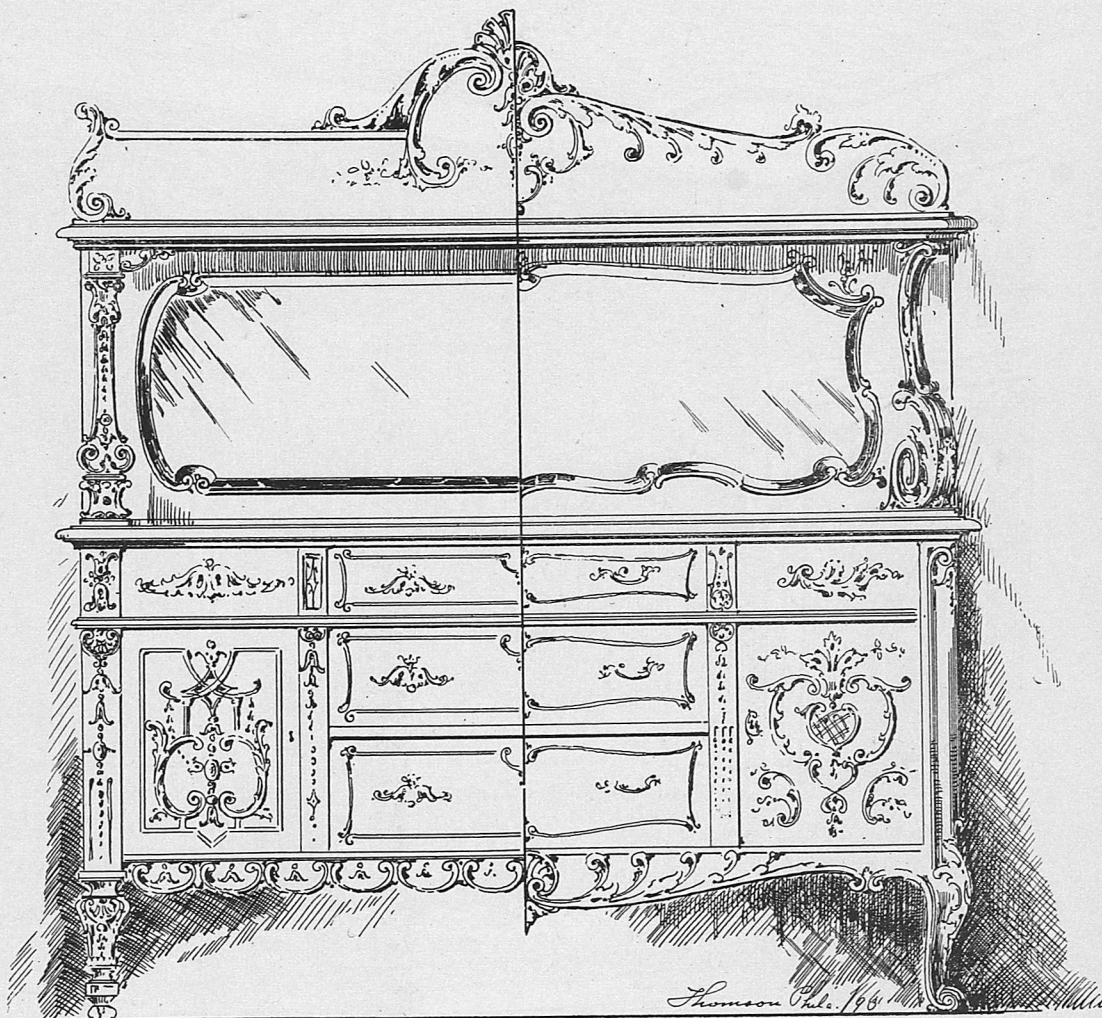
## A REMODELED BEDROOM.

BY A. MOORMAN.



THE sketch on page 8 is that of an old fashioned bedroom in which the plain wall surface and woodwork had become monotonous, remodeled after the simple lines of the Louis XVI. style. The aspect of the room, as will be seen, has been transformed into a comfortable and luxurious apartment. Across each end of the room a decorative screen is built, with settees at each end, giving way in the middle to a recess, in which

stands the brass bedstead, which is now being preferred to



SIDEBOARDS ILLUSTRATING THE LOUIS QUATORZE AND LOUIS QUINZE STYLES. DRAWN BY JAMES THOMSON.

bedroom furnishing. The usual tester, or canopy, is dispensed with, producing a more unique effect.

The wood employed in the room is silver birch. The decorative grille cornice has its lines assisted with carving, and the turned standard supporting the frieze is relieved with carving that is not too bold. Old pink predominates in the wall tones, with traceries in silver; ivory also will have an agreeable effect. The border inclosing the wall panels is of a warm grey, with silver beading. The background of the frieze is of old pink, shading towards the ceiling in lighter tones, with scrollage in greyish silver, accompanied by a few light gold dashes. The draperies and hangings are in soft silk, of a straw yellow tone, with old pink figuring. Pictures of a decorative nature in water colors, or etchings appropriately framed, will be suitable. Severe, or historical subjects, will find a more suitable place in the library or den. Cumbersome furniture should be banished, only a few choice pieces being allowed, such as a cabinet for souvenirs or jewelry and a few chairs of light and dainty design,